

December 15, 1960

Mrs. Eleanor Saidenberg  
10 East 77th Street  
New York, N.Y.

Dear Eleanor:

One of our clients wishes to dispose of a Paul Klee painting, and of course I thought of you before offering it to any of the other dealers.

A photograph of this is enclosed. For your information it was purchased from the Nierendorf Gallery about 1946.

Will you please call me on receipt of the letter, as I have been quite dilatory about the matter.

I can understand that you are not in a position to commit yourself until you see the painting, but in any event I am sure that you can give me some idea about the current value, which I can pass onto the client to encourage prompt shipment to New York.

Best regards,

EGH:cwb  
1 encl.

*Send photo*

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 11, 1960

Dear Mrs. Gabe:

Has your attorney had an opportunity to make up the affidavit listing the inventory which I gave you? As I may be leaving for a vacation shortly, I thought it would be wise to contact you before I go hopping off to distant areas.

Also, I am very eager to know what you have decided about disposing of the American pictures which are not on your list "To keep." As I advised you, we are planning a "New Acquisitions" exhibition in January and, while I don't have to have the paintings on hand at the moment, I should like to include a list of the artists to be added.

In any event, would you communicate with me at your earliest convenience?

Sincerely yours,

Mrs. Grace Gabe  
1385 Shakespeare Avenue  
New York 52, New York

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*Appraisal*

December 5, 1960

Mr. Leigh B. Block  
30 West Monroe Street  
Chicago 3, Illinois

Dear Mr. Block:

I am very glad to give you the current market value  
of the painting by John Marin:

THE CIRCUS #1 1952 OIL 28 x 22" \$9,000.00

Sincerely yours,

EGH:bp

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December 11, 1959

Mr. Norman Hirschl  
Hirschl & Adler Galleries, Inc.  
21 East 67th Street  
New York 21, N. Y.

Dear Norman:

Being an inquisitive type, I am very eager to know what is happening in connection with the Halpert exhibition. Won't you please let me know.

Best regards and wishes for a happy holiday.

Sincerely yours,

EGH:pb



2/ intent of circumventing you - earning you  
just share of any transaction. It is my feeling  
that had Ben Shahn taken the time he did  
in writing (actually a typed letter) in creating  
or doing a sketch he could have saved  
much time, but, it is most understandable  
that he did not do so.

It is my hope to be able to get some  
sort of simple (and as inexpensive as possible)  
a sketch or small drawing, preferably of  
hands as the theme, as I do so admire the  
manner of his rendering, or something on the  
Locco Vanzetti theme or perhaps something with  
a child or children as the theme. If I ramble,  
forgive the rambling, as actually I would want  
anything <sup>his</sup> you could possibly arrange if I am  
enclosing the original ten dollars I sent and if  
you will, put it down as a first payment,  
I can send you something weekly or monthly  
as you prefer, and when it gets to a decent  
proportion, then you may let me know just  
what I can get. Under these arrangements the  
price will not dismay me, and if you can  
arrange this it will be greatly appreciated.

If, because of this holiday season you are  
too busy, do not be concerned about writing me  
now: after the holidays will be in good time.



December 15, 1960

Professor Paula R. Kloster  
Arizona State University  
Tempe, Arizona

Dear Professor Kloster:

I am greatly chagrined that your letter of November 18th has not been answered sooner. I have had a change of secretaries and my correspondence situation has become rather acute. Now I have hopes of getting back to a normal routine.

If you have not spent the one hundred fifty dollars (\$150.00), I can certainly send on approval, several outstanding examples by John Marin, but shall await your reply before so doing. The prices range from sixty to one hundred seventy five dollars. I can send you a small selection on approval, should you so desire.

In so far as folk art is concerned, I am afraid there is nothing of museum quality in that price category. The figures are listed in connection with the photographs mailed to you previously, represented minimum figures. However, at this time of the year, with tax considerations I might come down to a below cost figure on #1661, Horse - Weathervane (silhouette). This too can be sent on approval if you are prepared to pay the transportation and insurance charges. Won't you please let me know.

Very truly yours,



December 10, 1960

Mr. Sylvan Lang  
700 Alta Avenue  
San Antonio, Texas

Dear Sylvan:

I see by the papers (or rather by way of the McNay Institute) that you generously presented two paintings which were acknowledged. I think it is most commendable that you and Mary support the Institute so consistently. I know too, that a painting by Marsden Hartley was purchased and therefore, I suppose, you are no longer interested in our Hartley of which I sent you a color transparency. If I am correct in this surmise, would you be good enough to return the print. If not, I shall, of course, be glad to send it to you for consideration.

On the other hand, I see no reason to withhold shipment of the O'Keeffe which you purchased under the circumstances and unless I hear to the contrary, this will be shipped to you early next week. Since our insurance ends at our portal, may I suggest that you add LEAF MOTIF #2 to your insurance policy and have your secretary advise me accordingly so that we may be certain the picture is covered in transit.

You will note that we have adjusted our bill to the figure I quoted although Keith had asked us to increase the price to \$4,500. As I wrote you on November 19, I am really delighted that you and Mary will have this picture in your collection.

Fond regards to you and Mary.

As ever,



DALLAS MUSEUM OF FINE ARTS, DALLAS 24, TEXAS

December 14, 1960

Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

Thank you for sending down photographs of the works of some of the painters which we are interested in. There is no urgency about the photographs remaining so let us have them when they are easily available.

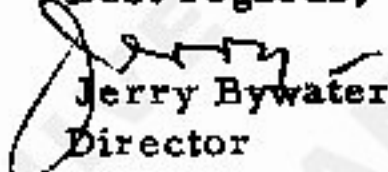
As I remember it, Mrs. Pollock saw a Marin which she liked very much and perhaps we could have a photograph of that sent along too. I don't remember the title but I do think she said it was priced at \$9,000 (less 40%, of course, to the Museum!).

I do hope to get into New York sometime in the near future( if you will desist in gathering all the snow which falls originally on the Texas Panhandle), but for the moment we are working with an acquisition committee and trying to present a good many things to them both in idea and subject matter as well as artists. For this purpose the photographs are serving very well.

I have finally gotten everybody among the trustees and committees to agree that it makes more sense to use our relatively modest museum funds for acquiring American works and try to get contemporary European and early European things by gift or underwriting. For this reason I will appreciate your assistance (and patience) as we try to work in the direction of a good American collection. We have a good beginning in both early and contemporary things and it seems senseless to move in any other direction.

Hope to see you sometime in the near future and meanwhile greetings of the season to you.

Best regards,

  
Jerry Bywaters  
Director

JB/css

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500 W. Canfield  
Detroit 1, Michigan  
December 7, 1960

Downtown Gallery  
32 E. 51  
New York, New York

Dear Sirs,

It is my hope that you will consider it worthwhile to send some information to me which I need to complete a research paper. This paper concerns social movement in art, and I felt that first hand information from those who know art best would be more helpful and more pertinent than many books written by laymen.

A movement in art becomes a social movement when it is transmitted to the public. A new type, or style, or art seems to appear, relatively speaking, quite often. This type of occurrence is what I refer to as an art movement. This movement becomes a social movement, as I stated, when the feeling is aroused in the public and they take an active interest in this new type of painting. This type of interest on the part of the public is definitely of concern to the painter.

Thus, my problem is to find out how an art movement is transformed into a social movement, and, who the main force in this transformation really is. Through discussions with various persons educated in the field of art and through preliminary research, I have concluded that the art gallery is the major factor in this transformation. It is for this reason that I am writing to you, whom I now believe to be among the most influential galleries in the United States.

Hoping that you will comply with this request, I will be more specific. The main movements I am concerned with are abstract impressionism, which I feel is now a social movement, and "Images of Man" which is an art movement with the potential of becoming a social movement.

I would like to know how an art gallery tries to impress the public with some art movement. For instance a certain type of painting might be somewhat "pushed", so to speak by influential galleries dominating a number of shows with this style of painting. I would like to know if this method of familiarizing the public is used, as well as whether you believe that a painting becomes more desirable after having been in a show because it had to be better to enter the show, or simply because the new owner can possess a painting from a showing at some influential gallery.

The examples I have used are not necessarily my own views, and I purposely made them vague, for I want to get your views without directing your thinking to any extent. In other words, you know art and you see movement in art constantly enlarging. I would like to know your views on why this enlargement occurs.

Sincerely hoping that you will be able to assist me, I remain.

Very truly yours,

*Cameron C. Shafer II*  
Cameron C. Shafer II

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*Currier Correspondence*

December 10, 1960

Mrs. Albert Hackett  
10664 Ballagio Road  
Los Angeles 24, California

Dear Mrs. Hackett

Thank you for your letter:

Indeed, we shall be very glad to follow your wishes and the painting, SAG HARBOR #2 by Abraham Rattner will be held until you are ready to receive it in California, holding on to the two thirds remaining.

My very best regards to you and Mr. Hackett.

Sincerely,

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RABBI ROBERT I. KAHN, D.H.L.  
TEMPLE EMANU EL  
1500 HUNNET BOULEVARD  
HOUSTON 5, TEXAS

December 14, 1960

Mrs. Edith Gregor Halpert  
Downtown Gallery  
32 East 51st St.  
New York 22, N. Y.

Dear Mrs. Halpert:

I am grateful for your letter and do hope the  
Schlomo gets back from Russia in time for the exhibit.

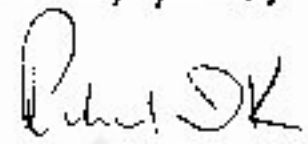
I appreciate your ordering pictures of it and  
The Last Judgment as well.

I cannot remember whether you said it would be  
all right for Budworth to include them in a group  
shipment at the end of February. Could you advise  
if you want to join in this group shipment?

I look forward to hearing from you.

Best personal wishes.

Sincerely yours,

  
Rabbi Robert I. Kahn

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66957



# WADSWORTH ATHENEUM

COLT, MORGAN, AND AVERY MEMORIALS—A FREE PUBLIC

ART MUSEUM—FOUNDED 1842

25 ATHENEUM SQ. NORTH  
HARTFORD, CONN. 06103  
TELEPHONE 527-2191  
Cable address: WADATH

GIFT OF EDITH GREGOR HALPERT, DEC. 15, 1960

Toy Horse, American, Ephrata, Penna., 19th century (woodcarving)

Portrait Head of a Boy, American, from Union City, Conn., late 18th or  
early 19th century (woodcarving)

Portrait Head from Tombstone (?), from Haverhill, Mass. cemetery.

American, 19th century (woodcarving)

The Canoeist - Whirligig (also known as "Wind Toy"), American, 19th  
century (woodcarving)

Pea Hen - Weathervane, American, probably Vermont, late 18th century  
(woodcarving)

Horse and Jockey - Weathervane, found near Wapping Falls, Conn., 19th  
century (sheet iron)

The Hunter - Weathervane, found in Morrisville, Penna., early 19th  
century (sheet iron)

Massachusetts Rooster, found in Massachusetts, 19th century (sheet iron  
silhouette)

Fish - Weathervane, found in Portsmouth, N. H., early 19th century,  
(iron silhouette)

Sailing Vessel - Weathervane, found in New Jersey, late 18th or early  
19th century (wood and metal)

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may be published 50 years after the date of sale.

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ADAMAS Verlag, BONN © Ed. SALVE, 1968, Barcelona. • Nachdruck verboten

Not much by  
way of con-  
temporary art  
to be seen here  
except a big  
retrospective  
of Henry Moore.  
But tomorrow  
Monday. Best  
Haines, greeting  
to you  
Laurence  
Schmeckebier.

LAURENCE SCHMECKEBIER  
MÜNCHEN 23  
DESTOUCHESSTRASSE 57/IV

1-7 Altar von Masoli (Um 1200) «König folgt dem Stern» (Ausschnitt), Katalanisches Kunstmuseum, Barcelona



Mrs Edith Halpert  
The Pomaton Gallery  
32 East 51<sup>st</sup> Street  
New York  
Edith



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**CLASS OF SERVICE**

This is a fast message unless its deferred character is indicated by the proper symbol.

# WESTERN UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

**SYMBOLS**

DL = Day Letter  
NL = Night Letter  
LT = International Letter Telegram

1960 DEC 6 PM 5:48

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

PFA122 BC367

B LLC135 PD BOSTON MASS 6 150P EST MRS EDITH HALPERT, THE DOWNTOWN GALLERY

32 EAST 51ST ST NYK

PICK UP OF DAVIS DRAWING CANCELLED FOR THIS WEEK EXCEEDINGLY REGRET INCONVENIENCE LETTER FOLLOWS

THOMAS M MESSER THE INSTITUTE OF CONTEMPORARY ART

*Rescheduled  
See correspondence  
dated 12/8/60*

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December 10, 1960

Mr. J. Watson Webb, Jr.  
740 Park Avenue  
New York, New York

Dear Mr. Webb:

Since you indicated that you would remain in New York for several weeks, I thought it advisable to write you at the New York address before you returned to the West Coast. Some months ago - August to be exact - your mother replied to a letter addressed to her stating that she would be very glad to accept a gift I had offered of a Cushing Company Pharmaceutical trade sign of a mortar and pestle. I am quoting from the letter.

P.S. The Cushing Pharmaceutical trade sign of mortar and pestle sounds most interesting and I am sure it would fit in with our pharmacy. It is very kind of you to offer this as a present to me. We have one in the half round on one of the doors, but yours could probably be used on the other apothecary shop door.

May I send this to Shelburne and if so, to whom should this be addressed, or would you rather wait until more important matters are settled. There are several other questions pending and I had hoped that you would find time to stop in at your convenience before you leave New York so that we could discuss these details. It may seem untimely, but I know your mother would have wished to carry out the plans and certainly these very minor ones which require very little attention. In any event, I do hope that you find a moment to communicate with me.

Sincerely,



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December 7, 1960

Mr. Louis Tobian, Jr.  
549 Otis Avenue  
St. Paul 4, Minnesota

Dear Mr. Tobian:

The woodcuts of Krause are handled by the Weyhe Gallery which is located at 794 Lexington Avenue, New York, New York. If you will contact them I am quite certain they will be able to give you the information which you desire.

Sincerely,

Myron Bell

MB:bp



EARTH LOOM

by SEYMOUR LIPSON, American contemporary  
Gift of the Friends of Modern Art, 1959

The Friends of Modern Art have also recently given a major oil painting by Alberto Giacometti, a Swiss artist who has been for many years one of the most important modern sculptors. In 1952, the Friends gave a bronze, *Man Crossing a Square on a Sunny Morning*. In recent years Giacometti has placed increasing emphasis on painting, which he works with even greater plasticity and substance than his sculpture.

In *Annette Seated*<sup>2</sup> Giacometti has modeled paint almost as though it were clay, pressing the dense grays surrounding the figure into an impenetrable wall, airless and solid. The figure is timeless in its nobility, but made vibrantly alive by Giacometti's sensitively exploratory line. The volume and structure of the wonderful head one would expect of a sculptor; but the whole area has been articulated with equal vigor, even the bare canvas acting as a recessive foil for the massive tones laid upon it.

A painting by one of the most interesting of the younger American artists, William Kienbusch, has also been given to the museum by Dr. and Mrs. James E. Lefstrom. Kienbusch's work lies clearly within the realm of abstract painting and reflects authoritatively the principles of expressionism, but is far removed from non-objectivity. He is one of the most ardent landscape painters working today.



ADDISON GALLERY OF AMERICAN ART  
PHILLIPS ACADEMY  
ANDOVER, MASSACHUSETTS

December 9, 1960

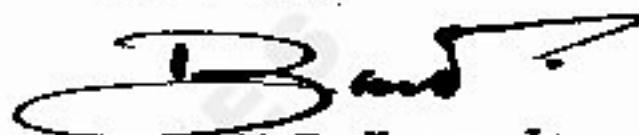
Dear Edith:

I have just had a long distance telephone call from Stephen Lynch, our friend who is interested in buying a watercolor for the Addison Gallery which he would like to select from a pre-selected group. The gist of his conversation was his apology for not having been able to visit New York in the time intended and to request that the five paintings be sent to him in Florida from which he will make a choice. It is my hope that he may make more than one choice after he has had a chance to see the five pictures.

I have instructed Budworth and Sons to collect these works of art and send them on to Mr. Lynch. If this arrangement is agreeable to you, will you please let Budworth and Sons have "The Top Clown" by Robert Gabeau. If for some reason it is not satisfactory, will you let Budworth know.

With many thanks.

Cordially,



Bartlett H. Hayes, Jr.  
Director

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York, New York

bhh/t

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DEPARTMENT OF **ART**

College of Fine and Applied Arts  
University of Illinois, Urbana

December 6, 1960

Mrs. Edith Halpert  
Director, The Downtown Gallery  
32 E. 51st St.  
New York 22, New York

Dear Mrs. Halpert:

Thank you for your quick reply to my recent letter. I have turned the title "A Dealer Talks" over to Mr. Donovan. It's a good loose title which will allow you to do anything you want to do.

The audience you will have will be made up, mostly, of faculty and students. About a fourth of these will probably be in some way connected with this department, or with art. It's a fairly sophisticated group and the most popular lectures in the past have been those which made the audience reach a little. I would rather have you talk over their heads than under.

The easiest way to get here is to fly, directly to Chicago and change to the Ozark lines (leaving Midway Airport) which comes directly to Champaign.

The flight from Chicago to Champaign is just short of one hour. We would meet you at the Champaign Airport. If you wish to come by train, you would have to change at Chicago, and get down to Champaign on the Illinois Central. The best train (1½ hours shorter trip) on the Illinois Central is the Panama Limited. In any event, I suggest you make reservations in New York for the entire trip.

Mr. Hogan and I understand your desire to stay at a hotel. After you decide what nights you will be here you could write for reservations (or I would be happy to do it for you) to the Urbana Lincoln Motor Inn, Urbana.

We will be delighted to have you here and we look forward to your visit. Please let us know when you will arrive and, in the meantime, if I can do anything for you let me know.

Sincerely yours

  
Warren F. Doolittle

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December 10, 1960

Mr. Ralph T. Coe, Curator  
The William Rockhill Nelson Gallery  
45th and Oak Streets  
Kansas City, Missouri

Dear Mr. Coe:

I do hope you will not consider me a horrible nuisance but we are making plans for assembling a number of Sheeler paintings for a special exhibition and before we agree to include several non-salable examples, I'm writing once again to ascertain your decision in connection with the artist's painting entitled CONFERENCE #1. As I advised you previously, Bill Kemper indicated that the Friends of Art indicated their desire to exchange the picture and subsequently you wrote that you would discuss the matter with me when you were in New York. Thus I am pursuing the matter once again.

I shall be most grateful for whatever information you may give me in this connection. And I do hope to see you in the very near future.

Sincerely,

December 10, 1960

Mr. Gordon Washburn  
c/o The Guggenheim Museum  
1071 Fifth Avenue  
New York, New York

Dear Gordon:

I just occurred to me that there is very little time left before you leave New York for Pittsburgh and I thought it advisable to remind you of your plan to visit the gallery in connection with the 1961 Pittsburgh International.

As you may have gathered I did not locate an apartment for you and Mrs. Washburn despite my very optimistic letter addressed to you on October 12. However, I am sure you have been very well taken care of.

And I do hope that you will come in very shortly as I have been holding some very exciting paintings for you - and as I have really been looking forward to your visit.

My best regards.

Sincerely yours,

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HARRY SALPETER GALLERY, INC. • 42 E. 57 ST., N. Y. • MU 8-5659

Dec. 10, '60

The New York City sales tax  
registration number of this gallery is  
M-348909.

December 11, 1960

Dear Mr. Lavenant:

The Excelsior Savings Bank, which holds the mortgage on this property, called again about the Annual Report for the year of 1959. My latest record on file is 1957. Will you be good enough to supply this to Mr. Graeme J. Pearce, Mortgage Officer of the bank at 221 West 57th Street, New York, and send a copy to me.

I thought you would like to have a transcript of a telegram received from Lawrence yesterday:

WHAT ARE YOU WAITING FOR NOW TO SETTLE ACCOUNT WILL  
COME IN NEXT WEEK IF YOU HAVING DIFFICULTY NO LETTERS  
FROM EMPLOYERS PLEASE FIMILAR WITH THIS METHOD (sic)

LAWRENCE ALLEN

To say that the guy has a hell of a nerve is to put it rather mildly. If he should, by any chance, decide to call in person, I can guarantee a gory homicide case. Thus please communicate with him at once, <sup>and</sup> /ise him that we are not ready for him. <sup>and</sup> still additional complaints now that <sup>and</sup> sent out statements to clients - with your permission.

Lawrence is not the only one who is impatient; I must agree that almost six months might be called an exaggerated period for the checking. As I mentioned before, I was quite shocked to learn that the big batch of letters from your office did not go out until October. When are we going to complete the job? It does seem unnecessary for me to be present when you do this, but I shall make myself available once more so there will be no further excuse. I honestly think it is shocking to let it ride so long.

When you phone Lawrence (and please do so at once) please check on the new items you listed during our last check up, and above all LET'S GET THIS DONE.

Sincerely yours,

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December 15, 1960

Mr. Arnold H. Maremont  
168 North Michigan Avenue  
Chicago 1, Illinois

Dear Arnold:

It was good to hear from you.

In referring to my files, I note that our letters had crossed in the mail. The figures you had requested on November 16th were included in my letter dated November 15th. If this letter did not reach you, please let me know so that I can send you a copy of the letter.

I still hope that you will be in New York before the end of the year. My very best regards.

Sincerely,

ROH:cnb



San Jose, Calif.  
Dec. 13 - 1960

Dear Mrs. Edith Halperst:

If you check your records, you will note that I am on your mailing list. At one time I inquired about Ben Shahn's works, one of which I hoped to obtain and possess, but was not able to.

About six months ago, I wrote to Ben Shahn, hoping to get any kind of a pencil or pen sketch, no matter how simple, no matter how small, and also enclosed ten dollars for what I hoped would be a first payment on the item desired, and finally this week I received from Ben Shahn an extremely kind and understanding letter in which he explained his trip to Japan being the cause for the lateness of his reply. He also, in his very nice manner explained that he sells nothing except through you, and just two days ago he bought a paper back book on art and in the back of this book was a sort of history <sup>on Ben Shahn</sup> and your gallery was named as one of very long standing as Mr. Shahn agent through the years. Now, this is my position. My writing to Mr. Shahn was not predicated upon any



THEODORE D. TAUSSIG

120 WALL STREET

NEW YORK 5, N. Y.

WHITEHALL 3-6168

FIRE ISLAND PINES  
JUNIPER 3-8858

REAL ESTATE  
INSURANCE

December 12, 1960.

Mrs. Edith G. Halpert  
32 East 51st St.  
New York, New York

Dear Mrs. Halpert:

We take pleasure in enclosing herewith Home Indemnity Company's Second Hand Dealers Bond, in the amount of \$1,000, policy #N31 06 30 written for your account.

This contract is written for a period of one year from January 31, 1961, renewing similar insurance expiring on that date.

Please note, on the bottom of the face of the policy you will find a blank Notarial Acknowledgment (form #B4156-500-12-59\*). You will please have a principal of the firm sign same before a Notary Public before submitting this to the license bureau.

Very truly yours,

THEODORE D. TAUSSIG

ENC.

BY:

*Arthur de Hirschman*



UNIVERSITY OF LOUISVILLE  
LOUISVILLE 8, KENTUCKY

ALLEN R. HITE ART INSTITUTE

December 7, 1960

Mr. Myron Bell  
Associate Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mr. Bell:

Enclosed, with our compliments, are some copies of our catalogue for the Ben Shahn prints which you lent for exhibition at the University. The show has made a strong impression on visitors, and we are grateful to you for lending it.

The Accessions Committee is considering for possible purchase for the University's permanent art collection either "Phoenix," "Mask," or "Lute and Molecules" (black-and-white version). Are impressions of any of these available for sale?

Sincerely yours,

*Dario A. Covi*  
Dario A. Covi  
Acting Head

DAG:mr  
encl. 3

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



328.51 file

December 11, 1960

Mr. Irving Schwarzkopf  
110 East 42nd Street  
New York 17, N.Y.

Dear Mr. Schwarzkopf:

As Mrs. Schwarzkopf no doubt mentioned to you, I phoned last evening in the hope of reaching you but unsuccessfully.

Shortly after six-o'clock, I telephoned Whale Oil Company to advise them that the heat had gone off and that the temperature of the house was close to zero. Evidently it went out of order earlier in the day, but with all the rushing around that we do in the Gallery, no one noticed it until activities ceased.

When I called the Service Department, I was assured of prompt attention. Actually, within an hour, a man turned up and casually advised me that the motor was out of order and that we would have to wait until sometime Monday for action.

You know, of course, that I have acquiesced to all the new gimmicks in the hope of having normal service. I have not stinted in any way because I refuse to be occupied with the running of the house. For this reason, we made arrangements with you but, if you will study your records, you will find that we have obtained no service whatsoever from you, other than the collection of a few rent checks per month. While Lawrence was here, he evidently attended to all the other details, and now I find myself worrying about the apartment house door, which did not shut for days; the bell batteries, and always - the heat. For months, I have been trying to get the wiring which I discussed with you I believe as early as September. Unless I myself attend to these matters, nothing happens.

Thus, I see no reason why we should continue our arrangement. After all, the bookkeeper can send out the bills to the tenants, and make a few calls that I am now taking care of.

(over)

C. O.  
Painter

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December 15, 1960

Mr. Claude Traverser  
Associate Producer, Special Programs  
National Broadcasting Company, Inc.  
RCA Building, Radio City  
New York 20, New York

Dear Mr. Traverser:

We have checked our records very carefully and have not been able to find a painting by Ben Shahn entitled, "Patchwork or Patterson, New Jersey Dye Factory".

Would you be good enough to send me a tearsheet if you have one, or a photostat of the picture which undoubtedly has some other title in our photographic file of this artist's work. I shall be most grateful for your cooperation and shall, of course, send you whatever information we may have in relation to this example of Shahn's work.

Very truly yours,

EGH:cwb



LAW OFFICES

LANG, BYRD, CROSS, LADON & OPPENHEIMER

1840 MILAM BUILDING

SAN ANTONIO 5, TEXAS

CAPITOL 7-3106

SYLVAN LANG  
LESLIE BYRD  
DALTON CROSS  
BERNARD LADON  
JESSE H. OPPENHEIMER  
JOHN R. GILES  
NEILL BOLDRIK, JR.  
STANLEY D. ROSENBERG

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5516

December 13, 1960

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

This acknowledges yours of November 19 and December 10. Frankly, we get so many bulletins from galleries that Mary did not open your letter of November 19 until about ten days later.

The McNay had the big Marsden Hartley exhibit which is to go to Europe here about three weeks ago, and the Museum decided not to purchase the Hartley, the transparency of which is returned herewith. They had bought one a year or so ago, but desired to buy another. However, they are postponing such acquisition for the present. Am sure you noted that an Alfred Maurer had been purchased, and this is one of the reasons they did not now want to buy the Hartley.

You are in error, however, on the price of the O'Keefe. I have the original memorandum, a photostat of which I transmit, showing the price of the various O'Keefe's and the Marsden Hartley - and the Leaf Motif (Mold) was \$3,500.00. In addition, I gave to Mary a list of paintings from various galleries which she was to look at before she left New York, and she likewise had this Leaf Motif (Mold) at \$3,500.00. If for any reason you wish me to pay part of it by a contribution to your Foundation, please let me know.

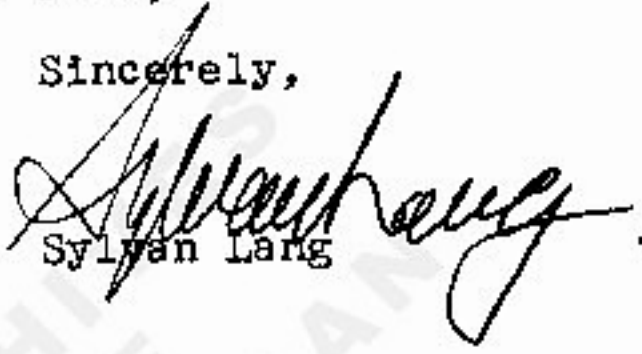
I am instructing my secretary today to write a letter to my insurance agent covering this painting.

Frankly, until I received your letter, I did not know that they had publicized our two gifts, and after seeing it in your letter, I asked Mary for the catalogue which she had on her desk.

If Mrs. O'Keefe feels that the picture should not be sold for \$3,500.00, then of course I will not hold you to it, and you need not ship same.

With warmest regards, I am,

Sincerely,

  
Sylvan Lang

17  
Enclosures



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# THE CLEVELAND MUSEUM OF ART

11150 EAST BOULEVARD AT UNIVERSITY CIRCLE  
CLEVELAND 6, OHIO CABLE ADDRESS: MUSART CLEVELAND  
SHERMAN E. LEE, DIRECTOR TELEPHONE: GARFIELD 1-7340

December 6 1960

Mrs. Edith G. Halpert  
Director, Downtown Gallery  
32 East 51st Street  
New York 22 N.Y.

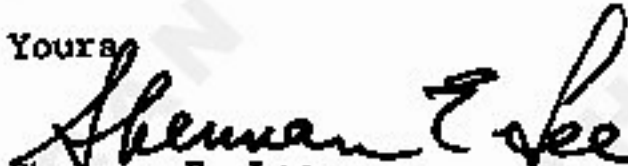
Dear Mrs. Halpert:

I mentioned the Kuniyoshi and the Dove to Mr. Francis and I am hoping that he can stop in to see them on his way to Europe the end of this week. There are various prospects, but for the moment they must wait for his reaction to the pictures.

It was nice to see you again after so long a time.

Kindest regards.

Yours



Sherman E. Lee  
Director

sel:s



Y  
LOUIS TOBIAN, JR.  
549 OTIS AVENUE  
ST. PAUL 4, MINNESOTA

Dec. 5, 1960

The Downtown Gallery  
32 E. 51st St.  
New York, N. Y.

Dear Sir:

I am interested in a color  
woodcut by Krause entitled "Beachniks"  
and might possibly want to buy a copy  
of it. If you have one available, I  
would appreciate it if you would write me  
concerning its price.

Sincerely,

Louis Tobian Jr.

rior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
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*Will write  
Paul Ship*

December 8, 1960

Mr. Edgar Breitenbach  
Chief of Prints & Photograph Division  
Library of Congress  
Washington 25, D.C.

Dear Mr. Breitenbach:

We are sending the following to the Library of Congress for purchase consideration:

Ben Shahn

Serigraph	PLEIADES	1959	\$110.00
"	MASK	1959	\$110.00
"	A SONG OF DEGREES	1960	\$ 75.00

Abraham Rattner

Colored Lithograph	ELOHIM	1960	\$125.00
--------------------	--------	------	----------

All of the above are subject to the 10% museum discount.

Sincerely yours,

EGH:bp



December 11, 1960

Mr. Daniel Catton Rich  
Director  
Worcester Art Museum  
55 Salisbury Street  
Worcester, Massachusetts

Dear Dan:

Immediately upon receipt of your letter, I dictated a snappy note to our girl friend about the four paintings which have been consigned by us and which, according to your statement, O'Keeffe requested shipped to Abiquiu. I explained to her that two of the paintings had been spoken for more or less by a client who could not make his decision in time - before the paintings were sent to Worcester. Also, I was eager to have them in our exhibition to be held in the month of March.

Thus, if you can hold off the packing for a few more days, I hope to have a reply from O'Keeffe with a copy sent to you.

I too enjoyed our meeting last week, and hope that your "For Collectors" exhibition will be a great success. I look forward to your forthcoming stay in New York.

Best regards to Bertha. I'll be seeing you.

Sincerely yours,

EGH:aim

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December 15, 1960

Mr. Sherman S. Lee  
Director, The Cleveland Museum of Art  
11150 East Boulevard at University Circle  
Cleveland 6, Ohio

Dear Mr. Lee:

Thank you for your letter of December 6th.

Mr. Francis has not paid us a visit to date, but if he is not abroad for a long period, I can arrange to hold the pictures until his return. In any event, it was a great pleasure to see you after this long lapse, and I hope that in due time both artists will be represented in the Cleveland museum collections.

My best regards to Mrs. Lee.

Sincerely yours,

EGH:owb



December 10, 1960

Mr. Dario A. Covi  
Acting Head  
Allen R. Hite Art Institute  
University of Louisville  
Louisville 8, Kentucky

Dear Mr. Covi:

Thank you for your letter (which was referred to me by Mr. Bell) - and for the catalogues, one of which I sent to Ben Shawn. It is very handsome and I'm sure that he will be as pleased as we are.

Indeed, you may obtain from the exhibition the three prints listed in this letter. We have other impressions available at the gallery so that it will not be necessary to return these when you send the balance of the exhibition to us. When we receive your official request we shall send you an invoice.

Again, I want to say how pleased I am that the exhibition was a success.

Sincerely,

PO L  
Museum

*File*

December 15, 1960

Mr. Robert Hunter  
Director, The Arts Club of Chicago  
109 East Ontario Street  
Chicago 11, Illinois

Dear Mr. Hunter:

I was very pleased to read that you are now directing the activities at The Arts Club of Chicago - I was very pleased to see so many of our artists listed as participants in the exhibition you organized.

Since we endeavor to maintain very accurate records of exhibitions, etc., for the archives, I should be most grateful if you would send me a catalog of your current show, if one is available. If not, could you have your secretary list the titles of the paintings by Arthur Dove and John Marin. We have already recorded the Weber and Kuniyoshi.

I hope that you will pay us a visit when you are next in town.

Very truly yours,

EOH:ewb

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December 15, 1960

pol 1st on  
r file

Mr. Elmer J. Porter  
Art Department  
Indiana State Teachers College  
Terre Haute, Indiana

Dear Mr. Porter:

Much as we would like to cooperate with you it would be impossible to locate a painting in oil in the price category specified by you. The lowest price for painting in the medium is twelve hundred dollars (\$1200), and the dimensions are approximately 18 x 14 inches. However, if you are interested in obtaining a Gouache, we have just received one dated 1960 which we consider of museum quality and importance in the aqua-media. In addition we have an excellent selection of drawings by Rattner which are also in this price range. Please let me know if I should send you photographs of the latter.

Very truly yours,

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JOHN HAY WHITNEY FOUNDATION  
111 West 50th Street  
New York 20, N. Y.

We appreciate your recent recommendation concerning an applicant for an Opportunity Fellowship. Your report will be of material assistance to us in evaluating this candidate and in carrying out the Fellowship Program.

CHARLES F. JONES  
*Opportunity Fellowship Program*



Bender

FOUNDED 1850 PURELY MUTUAL

# NATIONAL LIFE INSURANCE COMPANY

MONTPELIER, VERMONT

M. P. ARDEN ASSOCIATES, INC.

247 PARK AVENUE

NEW YORK 17, N. Y.

PHONE YUKON 6-0077

12.12.60

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear John -

Herewith my check for the  
Spencer drawing -

I would greatly appreciate a  
note from the expert firming me  
any back framed data that  
he can see this specific  
drawing.

When the drawing is over  
you can send the picture  
out to my home

Ref  
Sincerely  
Bender

P.S. Any word on the  
Harold drawing

December 11, 1960

Rosenblum & Kramer, Inc.  
520 West 48th Street  
New York 36, New York

Attention: Mr. Rosenblum

Gentlemen:

Again I have to register a complaint about a bill. I am referring to #8591 which includes as one of the items a \$72.00 charge for partitions. Is it possible for you to comeby and see what had actually been installed? Just one upright member in each of two vaults. The plastering has not been done; the horizontal shelves were omitted, and the job is incomplete. One of the girls mentioned that your man was here exactly two hours.

I know you are busy and cannot supervize the job, but I would appreciate your attention as I am eager to get it cleaned up after these many months. Wont you please come by.

Many thanks.

Yours very truly,

EGP:ain

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DAISY V. SHAPIRO • 200 EAST END AVENUE • NEW YORK 28, NEW YORK

Dec. 5, 1960

Down Town Gallery  
32 E. 51 St. NYC

Dear Mrs Halper -

Enclosed please find check  
for \$300 - second payment on the small  
Donnell water color.

Kindest regards,

Daisy V. Shapiro

GIFT OF EDITH GREGOR HALPERT, DEC. 15, 1960 (cont.)

Peahen - Weathervane, found near Wapping Falls, Conn., 19th century  
(sheet metal in half-round)

Hunting Dog - Weathervane, found in Connecticut, 19th century (sheet  
copper in the half-round (hammered))

Figure - Trade Sign, found in New Hampshire, 19th century (sheet tin)

Key and Saw. Locksmith C.P.'s sign, from Connecticut. late 19th century  
(brass)

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December 11, 1960

Economy Buying Service  
299 Madison Avenue  
New York 17, N.Y.

Gentlemen:

The day after delivery of the Smith Corona typewriter, our office telephoned to advise you that the machine did not work. As a matter of fact, we have no one here equipped to assemble it.

Will you, therefore, attend to the matter at your earliest convenience by exchanging the one delivered for a fully assembled typewriter that works. We need it desperately.

Many thanks for your attention.

Very truly yours,

EOH:aim

view to publishing information regarding sales transactions, representatives are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

FELIX LANDAU GALLERY

702 N. La Cienega

Los Angeles 46, California

OLympia 2-1444

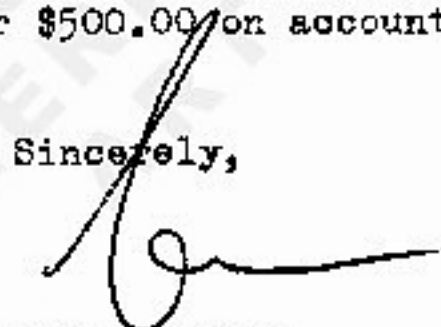
December 9, 1960

Dear Edith:

Under separate cover I am sending an advance copy of our Zajac book. It will sell for \$5.00 with a 40% discount. There also is a special edition of 50 copies bound in white linen and containing two signed etchings. This sells for \$50.00 with a 20% discount. I hope that you will like the book and that you will want to order some copies.

I am also enclosing check for \$500.00 on account.

Sincerely,



Felix Landau

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, N. Y.

FL:gn



NEW SCHOOL FOR SOCIAL RESEARCH

66 WEST TWELFTH STREET, NEW YORK 11, NEW YORK

QR89m 5-2700

December 5, 1960.

Mrs. Edith Halpern  
Downtown Gallery  
32 East 51 Street  
New York, N.Y.

Dear Mrs. Halpern:

I wrote you last week but apparently my letters got lost. So I repeat my request:

We are having this coming January an exhibition "Recent Drawings by New York Artists" to which we would like to invite ~~three~~ <sup>three</sup> of your artists: ~~Davis~~, Rattner and Zorach. The exhibition will be the first in a new series and will be opened by Sweeney.

Enclosed you will find the three invitations and the three blanks.

Thanking you very much for your kind cooperation, I remain, with greetings and best wishes,

Sincerely yours,

*and Ben Shahn.*

*Paul Mocsanyi*  
Paul Mocsanyi.

MR. AND MRS. ALBERT HACKETT  
10664 BELLAGIO ROAD  
LOS ANGELES 24, CALIFORNIA

*clip to  
Whitney  
correspondence.*

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Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st. Street  
New York 22, N.Y.

Dear Mrs. Halpert:

We have offered our..well, anyway..our one-third of Mr. Rattner's SAG HARBOR #2 to the Friends of the Whitney Museum for their exhibition in April. Lloyd writes me, suggesting that it might be more practical to leave the painting in New York until the Friends have made a decision on it. Would it be too much to ask you to keep it until then?

We look forward so eagerly to having it.. but we must wait, if they would like it.

Our warm good wishes to you.

Cordially,

*Francis Goodrich Hackett*

December 7th  
1960



December 11, 1960

Dr. Irving Barton  
26912 York Road  
Huntington Woods, Michigan

Dear Irv:

Larry came to the Gallery on Monday with a Ben Shahn entitled Father Coughlin, but since he has so many Shahns, I made it clear that this was not for him. However, I was determined that this picture be owned by someone in Detroit, and fittingly so, as you can understand. Thus, Larry agreed that he would not keep it for himself, but would see to it that one of his dear collector friends would have it. You were it.

Now that the show has been up for a week, and the bulk of the exhibits have been sold, we are doing every hanging job with the substitutes that I promised out of town clients who could not be here on the opening day. Just as I was prepared to bill the painting to you, Mr. Cohen of the Parke Gallery phoned and said he too sold the picture to you. Now, of course, you will have to pay twice - once via Larry and again via the latter.

Seriously, the painting is being shipped to you next week, but I would very much like to have you say something to Mr. Cohen to make him feel that he too had a hand in it, although a week late.

I certainly expected you and your charming wife to be on the door-step last Monday, but you did get the prize Shahn just the same.

Will I see you soon?

Best regards,

Yours sincerely,

RGH:aim

Printed by publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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December 5, 1960

Mr. Adolph Fine  
2736 Hennepin Avenue  
Minneapolis 8, Minnesota

Dear Mr. Fine:

Thank you for your letter.

Because we are assembling a few recent paintings for a small one-man Davis exhibition, we fortunately have several examples on hand. These include two small oils, one medium size, and a large one of which a reproduction is enclosed:

PLAN # 2	1960	OIL	12 x 8"	\$1400.00
WHITE WALLS	1959	OIL	12 x 9"	\$1200.00
WAYS & MEANS	1960	OIL	32 x 24"	\$6500.00
INT'L SURFACE # 1	1960	OIL	45 x 57"	\$15,000.00

If you wish, I can send you photographs of the others as soon as prints are available. On the other hand, should you be planning a trip to New York in the near future, it would be far more advantageous to see the originals.

Won't you please let me know your wishes in the matter.

Sincerely yours,

SGH:bp  
enc:



December 11, 1960

Mr. Jerry Bywater, Director  
Dallas Museum of Fine Arts  
Dallas, Texas

Dear Jerry:

As you can gather, I am still waiting for the balance of the photographs. If it is really urgent for you to have these, I shall hire another photographer, as Baker is full up and just can't deliver.

Today, Larry Marcus was here and made a complete survey of the paintings; no doubt he will give you a personal report but again, if you prefer to have the photographs, I shall get busy with a substitute at once.

Of course, as I mentioned in my previous letter, the best thing for you to do is to hop a plane and come here in person; black and white prints can never do the trick. How about it?

Sincerely yours,

RMH:aim

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# Boston University

CHARLES RIVER CAMPUS • 837 COMMONWEALTH AVENUE • BOSTON 15, MASSACHUSETTS

SCHOOL OF FINE AND APPLIED ARTS

December 7, 1960

Mrs. Edith Halpert  
32 East 51st Street  
New York, New York

Dear Edith:

I plan to be in New York on Monday and Tuesday, the 12th and 13th of December. I will give you a call on Monday in the hopes that I can see you for a short while during my stay. I will bring with me all of the catalogue information that you have asked for.

We have received affirmative replies from the Walker Art Institute, the Baltimore Museum and William Benton. I think that completes the first list. Sybil has sent letters to the second list.

I hope you are well, and will look forward to seeing you.

Best regards,

David Aronson

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December 14, 1960

Miss Eva Gatling  
Des Moines Art Center  
Greenwood Park  
Des Moines 12,  
Iowa

Dear Miss Gatling:

Please be advised that the Doi was returned with the other paintings as indicated in your records, and was located in the bottom of the box as you suggested.

Thank you for the courtesy of your reply.

Very truly yours,

John E. Brown  
Assistant Director

JEB:bp

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WORCESTER ART MUSEUM  
55 SALISBURY STREET  
WORCESTER, MASSACHUSETTS

TELEPHONE PLEASED 2-4678  
CABLE ADDRESS: WORCART

December 9, 1980

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

I have just received a final list from Miss O'Keeffe, in which she instructs us not only to return all the pictures from Abiquiu to her in New Mexico, but also wishes us to send to her the four paintings which came from The Downtown Gallery.

I feel you should be informed of her instructions since they do not correspond with the list you sent us on October 22.

By the way, I thought you might like to have a few copies of the O'Keeffe catalogue so we are sending ten for you with our compliments.

It was so nice seeing you the other day, and we do appreciate your kindness in making so many interesting things available for our "For Collectors" exhibition.

With kind regards.

Sincerely,

  
Daniel Catton Rich  
Director

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Mr. Wingate

December 9, 1960

Mr. B. T. Eldridge  
Folsom Engraving Co.  
212 Summer Street  
Boston, Mass.

Dear Mr. Eldridge:

Would you please return to us as soon as possible via Boston Truck the painting entitled COMPOSITION FARMSCAPE #3 by Abraham Rattner.

Sincerely yours,

John Marin, Jr.

JMSbp

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

When are there any more?



rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

3785187 full  
December 11, 1960

Whale Oil Company, Inc.  
Whale Square  
Brooklyn, 32, N.Y.

Attention: Mr. Murray Schwartz

Dear Mr. Schwartz:

I suppose that you too must realize that there is a special non-providence which governs heating systems, putting them out of order on weekends exclusively.

When we made initial arrangements to change to Whale, I had asked to have a full survey made in order to assure efficient functioning of the heating system. We have, as your records show, suffered some difficulties on many occasions thereafter, and although your Service Department has been cooperative in most instances, there have been the customary lapses. However, this letter is not in the way of a complaint. It is actually in the form of a plea. Is there anything that can be done to recheck the system and, if necessary, replace weak parts? For instance, the men report, practically on each visit, that there is an excess of carbon; that the flue requires vacuuming and that the draught is bad. In any event, now that cold weather has finally come, I am eager to offset any future difficulties after this weekend with a twenty-hour stretch of zero weather in the house.

I shall be most grateful for any suggestions you may have.

Sincerely yours,

EGH:aim

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File



# WHITNEY MUSEUM OF AMERICAN ART

22 WEST 54th ST. • NEW YORK 19 • PLAZA 7-2277

GERTRUDE V. WHITNEY, FOUNDER

FLORA WHITNEY MILLER, PRESIDENT

## ANNUAL EXHIBITION OF CONTEMPORARY AMERICAN SCULPTURE AND DRAWINGS

December 7, 1960 - January 22, 1961

LLOYD GOODRICH  
*Director*

JOHN I. H. PAUR  
*Associate Director*

ROSALIND IRVINE  
*Curator*

JOHN GORDON  
*Curator*

MARGARET McKELLAR  
*Executive Secretary*

## INSTRUCTIONS TO EXHIBITORS

Please fill in carefully entry form and return at once to the Whitney Museum of American Art, 22 West 54th Street, New York 19, N. Y., first detaching the small label, which should be attached securely to the work to be exhibited.

All works will be insured by the Museum's all-risk policy for two-thirds of the sales price while in transit as well as while in the Museum building.

No work may be withdrawn until the close of the exhibition.

Drawings may be sent framed under glass or in mats in sizes 14 1/4" x 19 1/4" or 19" x 24".

All transportation charges will be borne by the Museum. Works from out of town may be sent express collect and should reach the Museum not later than November 18. Do not insure for more than the \$50.00 allowed free of charge by the express companies, except for sculpture, which should be insured up to a maximum of \$550.00.

Works in Manhattan, Brooklyn and the Bronx will be collected by truckmen on Wednesday and Thursday, November 16 and 17.

Photographs of works exhibited are required for publicity purposes and for possible reproduction in the catalogue. You are urged to send to the Museum at least one or two glossy prints of the work selected for exhibition.

A 10% COMMISSION IS CHARGED ON SALES FROM THE  
MUSEUM'S EXHIBITIONS. THE PROCEEDS GOING TO THE  
MUSEUM'S PURCHASE FUND.

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3/ I sure hope you may arrange this.

Incidentally, I am an active member of a group here, having been president two years, and presently have our own non profit gallery under my personal responsibility. This is an old building; house actually, about seventy years standing, that the San Jose Art League purchased with a minimal down payment and we call it the San Jose Art Center, with the purpose of spreading the "gospel" of art, to the extent we can, and also sell our members and other artists paintings and crafts, which the Center gets a 25% commission for its upkeep. This is of course operated by members and no one gets any payment of any kind, as we all donate what time we can.

You may never have gotten so mixed up a letter, but it is my hope that you may understand at least my attitude and my very strong desire for that which I want.

Any way you can arrange the payments is fine with me, and you may accumulate my payments until they are sufficient.

With the hope that this will be mutually agreeable I shall hope to hear from you.

A. E. Trow. 37 So. 2<sup>nd</sup> St. San Jose - 13 - Calif.



December 15, 1960

Mrs. Sidney Mattison  
The Municipal Art Society  
119 East Nineteenth Street  
New York 3, New York

Dear Mrs. Mattison:

Thank you for your letter.

I too was disappointed, but it was impossible for me to be present at the meeting, which according to the report was most fascinating.

Much as I would like to be a member of the committee, my activities in the gallery and the many extra curricular activities consume every moment of my time, and I would rather forgo the honor and take a raincheck for a more relaxed period. However, I shall be happy to help in any way possible, if and when feasible.

Very truly yours,

EDH:owb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

December 11, 1960

Mr. Thomas M. Messer  
The Institute of Contemporary Art  
Boston, Massachusetts

Dear Tom:

Upon receipt of your telegram, we naturally  
withdrew the Stuart Davis drawing which you  
had invited for your forthcoming exhibition.

I am, however, most curious about the reason  
for the withdrawal, and am waiting for the  
letter referred to in your telegram.

Sincerely yours,

EC:aim

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FLORA WHITNEY MILLER, *PRESIDENT*

December 15, 1960

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*Director*

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*Associate Director*

ROSALIND IRVINE  
*Curator*

JOHN GORDON  
*Curator*

MARGARET McKELLAR  
*Executive Secretary*

To Members of the  
Joint Artists-Museums Committee:

You will remember that the report of the Joint Artists-Museums Committee, The Museum and the Artist, published in 1958, included a statement on the subject of Reproduction Fees.

At the annual meeting of the Association of Art Museum Directors last May, the Association's Committee on Reproductions and Reproduction Rights under the chairmanship of Henri Marceau, Director of the Philadelphia Museum of Art, submitted a report originally drafted in 1948 and later revised. As a member of the Association I presented certain suggestions based on the Joint Artists-Museums Committee's statement, and later put these suggestions in writing for consideration by Mr. Marceau and his Committee. Most of these suggestions were accepted and incorporated in the enclosed final Report, dated September 15, 1960, which has been sent to all Association members.

The Report is broader in scope than our statement, since it covers museum-owned works of all countries and historic periods, whereas we were concerned only with works by contemporary American artists. However, the two reports are now in substantial agreement regarding the latter field, particularly as to the artist's rights and fees. In certain particulars the Association Report has improved on our statement.

I should like to add that in all dealings with Mr. Marceau and his Committee I found complete recognition of the artist's rights in reproductions of his works, and full receptiveness to suggestions based on the statement of the Joint Artists-Museums Committee.

Sincerely yours,

Co-chairman  
Joint Artists-Museums Committee

LG:FM  
Enclosure

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1139 WHITFIELD AVENUE  
SARASOTA, FLORIDA

WILLIAM L. MOISE

TELEPHONE  
ELGIN 5-4318

December 13, 1960

Mr. John Marin  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear John:

As I recall, you said the etching for which bill and check are enclosed, was one actually pulled from the original copper plate before the steel faced etching was made.

In the current show at the Ringling Museum is the exact same etching with the same marking including 1-30 and priced the same but labelled "Steel Faced Etching".

I'm not complaining but just wondering which I have.

Sincerely,

*Bill Moise*

WLM:am

P.S. Please don't forget the photograph of your father.

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# THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

BROAD AND CHERRY STREETS PHILADELPHIA 2 LOCUST 3-1877

Frank T. Howard, President

Alfred Zantsinger, Vice President

C. Newbold Taylor, Treasurer

Joseph T. Fraser, Jr., Director and Secretary

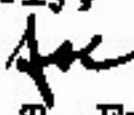
December 15, 1960

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Edith:

I have today sent Ben Shan five cards of invitation in the hope that he can let us have a group of his things for inclusion in our forthcoming 156th Annual Exhibition. In the event that these things are to be collected from your gallery I will, of course, send you the necessary cards.

Sincerely,

  
Joseph T. Fraser, Jr.,  
Director.

JTF jr:ae

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Mr. Irving Schwartskopf - page 2

December 11, 1960

The heating situation has always been a dreadful nuisance and, as I mentioned before, I was willing to pay for any necessary installations to avoid this ghastly weekend experience which recurs throughout the winter. If the oil system is outdated, or is too modern - whichever it may be, I am willing to convert to gas or to atomic power, or to go back to the comfortable old coal - anything that will not require the energy and contribute the constant irritation and inconvenience.

But again, I see no reason why I should be the goat in this case, since we are paying for service. Need I say more?

Sincerely yours,

Edith Gregor Halpert

EGH:aim

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Alfred Zantinger, Vice President

C. Newbold Taylor, Treasurer

Joseph T. Fraser, Jr., Director and Secretary

December 6, 1960

Miss Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, N. Y.

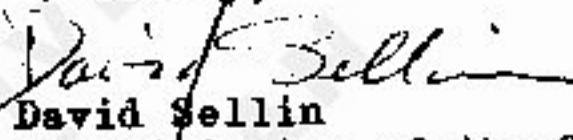
Dear Miss Halpert:

You may recall that we spoke about the Moscow Exhibition when I was at your place with Joe Fraser. Enclosed is a carbon of the letter I wrote to the New York Times. It made me feel better, even though it never saw print.

You have probably read the revelant Congressional Records during June and July of 1959. The amusing thing to me -- or it would be amusing if it were not so serious -- is that in reprinting his statement in Human Events, Walter sacrificed his congressional immunity, and thereby has lain his bigotry open to attack. Also, in reading the article into the record, Senator Bridges apparently didn't know that it was already a matter of Congressional record.

Bridges and Walter -- what a pair.

Sincerely,



David Sellin  
Administrator of the Schools

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December 11, 1960

Mr. Bartlett H. Hayes, Jr.  
Director  
Addison Gallery of American Art  
Phillips Academy  
Andover, Massachusetts

Dear Bart:

Well, I see friend Mr. Lynch finally came across  
at least on an "on approval" basis.

We have sent Budworth word to the effect that the  
Osborn painting-collage will be ready for pick-up  
on Monday or thereafter. I hope, of course, that  
you will get your six selections.

Best regards.

Sincerely yours,

EGH:aim

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*Black Cedars and Red Vine*,<sup>3</sup> which was shown in the group of paintings by seventeen contemporary American painters at the Brussels Universal and International Exhibition in 1958, is one of a series of interpretations of the landscape of Dogtown, Cape Ann, Massachusetts. Lacking any specific representation of natural features, the painting nevertheless distinctly registers the qualities of earth, sky and vegetation, and the artist's own emotional involvement with the character of the land, the visual effects of shifting planes of atmosphere, banks of trees and sumac, vivid sky and distant water.

The painting is done in Kienbusch's favored medium, casein, which allows much of the richness of texture possible in oil while preserving the greater spontaneity and fluidity of water color.

A. E. PAGE

<sup>1</sup> Acc. No. 59,303. Bronze on metal. Height 32 inches; length 38 inches. Gift of the Friends of Modern Art, 1959.

<sup>2</sup> Cat. No. 1346. Oil on canvas. Height 45½ inches; width 34¾ inches. Gift of the Friends of Modern Art, 1960.

<sup>3</sup> Cat. No. 1347. Casein on paper. Height 26¾ inches; width 36¾ inches. Gift of the Dr. and Mrs. James E. Lofgren Fund, 1960.



ANNETTE SEATED  
by ALBERTO GIACOMETTI  
Swiss contemporary  
Gift of the Friends  
of Modern Art, 1960



F

# ARTISTS EQUITY ASSOCIATION, INC.

NATIONAL ASSOCIATION FOR PROFESSIONAL FINE ARTISTS  
1650 Dupont Ave. S. \* Minneapolis 5, Minn. \* Dec. 9, 1960

Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Edith:

Thanks a lot for your letter of the 3rd. Did you happen to see the half-page in ARTS which gave an account of my tax case? As a result, we are flooded with requests for additional information. We have to get out real quick a little pamphlet giving as much tax information as possible, and what you say in your letter will most certainly go in.

I wonder if you could somehow find a moment to spell this out a little more clearly to me; that is, from whom did you obtain a ruling in regard to the dealer legitimately spreading income over a convenient period for artists? If you could spell it out how it works, I would like very much to include this in the little booklet. Also, tell me if you would like this information given out as coming from you or would you prefer that we say simply that a leading New York Gallery has made the suggestion?

If I could have this information by the 19th I would certainly appreciate it. I have to go down to the University of Miami, where I am having an exhibition at the Joe and Emily Lowe Gallery, for some lectures and as I have not been up to par because of nothing more serious than overwork, my doctor has suggested that I take off a week to lie in the sun, but when I get back on the 19th I will go right after this tax booklet and get it out before the first of the year.

I was fascinated with the profile on Robert W. Dowling. Could I address him at the Carlyle or should I write him at ANTA?

I have been working for the past two months on the idea in the enclosed General Letter. This is the much-too-ambitious project about which I hinted in my last letter. Only a few people have seen this. Hence, I don't want it broadcast until we are on firm ground. As you can understand, it might come to nothing but a few very important people with whom I have discussed it are most interested. I talked it over first with Lloyd Goodrich when he was here in October and he was most enthusiastic and felt it would work, but on the other hand, when I approached the Ford

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ADLAI E. STEVENSON  
135 So. LaSalle Street  
CHICAGO

December 7, 1960

Dear Mrs. Halpert:

Thank you for your letter. It was most kind of you to send me the book. I have no doubt it is at my house, and that I shall find it most profitable reading.

You were so good to write me.

Sincerely yours,

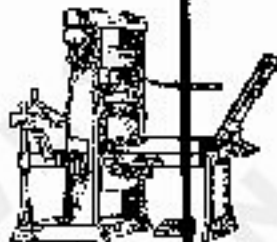
*Adlai E. Stevenson*

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.



~~Handwritten: 11-11-1960~~  
**UNIVERSITY PRESS**

OF CAMBRIDGE, INC.



11 LEON STREET  
BOSTON 15, MASS.

December 6, 1960

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York, N.Y.

Dear Edith:

Here is your color proof of the "Rattner". I am also  
sending one to Mr. Windgate. I have also sent him his  
envelopes today. I talked to him on the phone so he under-  
stands our delivery situation.

Yours sincerely,

UNIVERSITY PRESS

*Spencer*  
President

SMCowan/B  
Enc.

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*Appraisal*

December 10, 1968

Dr. Michael Matter  
1924 Rittenhouse Square  
Philadelphia, Pennsylvania

Dear Dr. Matter:

For your information, the current market value  
of the Euniyoshi painting is listed below:

WATERMELON 1938 oil 48 x 65 \$9000.

Sincerely yours,

ED:dp

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# THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET  
TELEPHONE: CIRCLE 5-8900  
CABLES: MODERNART, NEW YORK

December 10, 1959

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Edith:

On the occasion of the return of the American loans to the DOCUMENTA II exhibition, I wish to thank you for your generosity in lending Shahn's Wheatfield, and Where There is a Sword There is No Book.

I trust that you received the catalog of the exhibition which we forwarded together with a mimeographed description of the installation and opening. The exhibition was attended by 135,000 persons and hailed as the best qualified survey of post-war art that has so far been held in Europe. While press coverage in the United States was not extensive, the European critics dealt with the exhibition at length and we are still receiving newspaper and magazine articles on the show. We are now preparing excerpts from articles of unusual interest in order to furnish you with a summary of critical reaction. Our survey so far indicates that the United States section made a tremendously strong impact on critics and the public, and I am sure you will find the critical opinion ranging from some rather stormy criticism to thoughtful analysis most interesting.

I am enclosing a receipt of delivery form for your signature and ask you to return it in the enclosed envelope to Miss Dudley, our Registrar.

The Committee for DOCUMENTA II joins me in expressing our gratitude for your participation in this event.

Sincerely,



Porter McCray  
Director  
The International Program

Enclosure:

Receipt of delivery form

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December 10, 1960

Miss Marilyn Karnes  
44 East 75 Street  
New York, New York

Dear Miss Karnes:

For some time we have been trying to locate you and have communicated with both the Whitney Museum and the American Federation of Arts since both organizations have borrowed the Zorach sculpture from you and had what we assumed was your latest address. We are therefore referring this to your 44 East 75 Street address, sending it via registered mail - return receipt requested in the hope that the Post Office will forward it to your current location.

As you can well imagine, Mr. Zorach has been somewhat distressed that no payments have been made for so long a period and I am therefore enclosing a later statement in the hope that you will send us a check at your earliest convenience. In any event, will you please communicate with us upon receipt of this note.

My very best regards.

Sincerely,



**CORY CORPORATION**

3200 PETERSON AVENUE • CHICAGO 45, ILLINOIS

Office of the President

J. W. ALSDORF

December 5, 1960

**AIR MAIL**

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

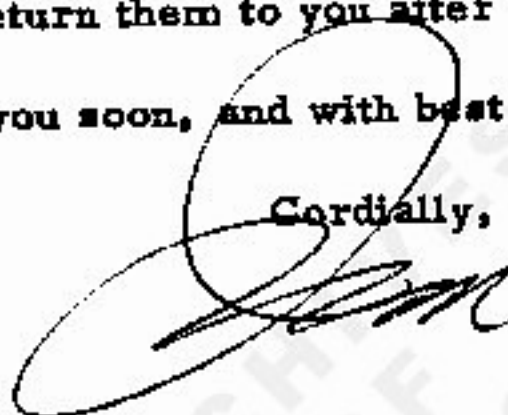
Marilynn and I, from color plates of some of our paintings, have prepared post cards similar to those enclosed.

As you will recall, on March 3, 1958, your invoice No. 7964, we bought a Georgia O'Keeffe watercolor from you titled, "Portrait W No. 11 - 1917". You had available color plates for this.

Could you please lend us these color plates to print up some cards? We would return them to you after the printing.

Hope to see you soon, and with best from Marilynn and myself,

Cordially,



J. W. Alsdorf

rs

Enc. 4 Post cards

Please note: All correspondence and shipments are to be addressed to:

J. W. ALSDORF  
220 Chestnut Street  
Winnetka, Illinois

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December 15, 1960

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Edith:

Sorry I didn't reply sooner to your letter of December 3 but just spent the week in Florida in a combination of business and pleasure.

The gentleman who accompanied me to your gallery on my recent visit was Mr. Richard Evans, 2nd, of Johnstown, New York. He was the purchaser of the Kuniyoshi.

As I have previously pointed out to you, we have had favorable tax consideration for a "spin-off" for you. The ruling that we have received allows you to entertain the arrangements that we have discussed and which you are desirous of setting up. As soon as you are in position, I would be most happy to arrange to meet with you for the purpose of advising you further in this connection and telling you what steps must be taken in order to accomplish it.

I will leave the Levine and Bloom drawings as is. If we want to fix them up some time in the future, I will bring them in for this purpose.

With kindest regards, I am

Sincerely,



JS:KB

POL  
Cust.

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December 7, 1960

Mr. Percival Goodman  
1860 Broadway  
New York 23, New York

Dear Percy:

I suddenly have an itch to acquire a Ben Shaan for myself or the synagogue.

I really would like the one he did for John Rood, the Minnesota sculptor, on Maimonides. It is a fine study of an idealized view of Maimonides, and it says underneath: "Teach thy tongue to say I do not know, and thou shalt progress".

The other one is a lithograph that is based on the constellation Pliades and has a lot of Hebrew calligraphy underneath. Someone bought it just before me at Walker Art Center.

We just built on a new room and would like it for that. Can you help me to obtain them at reasonable rabbinic rates?

Best to Naomi and the children for a Happy Hanukkah.

As ever,

Rabbi Bernard S. Raskas

December 14, 1960

Baltimore Museum of Art  
Wyman Park  
Baltimore 18,  
Maryland

Dear Miss Rosenthal:

We are in possession of the loan agreement forms for the exhibition **STILL LIFE: FRUIT AND FLOWERS** rescheduled for showing at your museum from March 7th to April 4th, 1961.

We would appreciate it if you would confirm these dates before we in turn fill out and return the forms.

We shall look forward to your reply.

Very truly yours,

John E. Brown  
Assistant Director

**Note:** **STILL LIFE WITH LOBSTER AND FRUIT** by Harnett has been purchased since our last correspondence. The present owner is aware of your desire to include it in your exhibition, and purchased it with the understanding that he might be expected to lend it. These arrangements should be made directly with Mr. Lawrence Fleischman, 19480 Burlington Drive, Detroit, Michigan.

JEB:bp



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December 14, 1960

Mr. William H. Lane  
P.O. Box #150  
Leominster, Mass.

Dear Mr. Lane:

According to my best knowledge and our current records, I am listing below the valuation of the painting by John Marin.

Huntington, L.I. #3, 1952 - 28" x 22".....\$8500

Sincerely,

DOM:jda

December 10, 1960

Mr. Lewis P. Cabot  
99 Hammond Street  
Cambridge, Massachusetts

Dear Mr. Cabot:

Thank you for your letter.

I am very sorry that you have had the terrible experience referred to in your second paragraph. I can well imagine how you and Mrs. Cabot must feel about losing these objects and hope that they will be recovered.

The terms you mention are quite satisfactory and I am enclosing our invoice. The Marin painting will be shipped to you within the next few days and I shall follow your wishes by placing a special insurance on this during transit. Early in 1961 I can send you the new valuation which you can use for insurance purposes at that time.

Incidentally, did John Marin, Jr. advise you that this picture was chosen about a month ago for a major exhibition to be held from February 10 to March 12 at the Des Moines Art Center. This exhibition, to be called Six Decades, will include six examples by Marin as well as by five other artists associated with this gallery and a small additional group chosen elsewhere. MT. WASHINGTON - WHITE MOUNTAINS was selected to represent the decade of the 1920's and I hope that you will agree to lend it at the time. Mr. Tibbs, the director of the Des Moines Art Center will communicate with you directly to make arrangements for packing, shipping and insurance, all of which will be the responsibility of the museum.

And so I send Holiday Greetings to you and Mrs. Cabot. I look forward to seeing you in the very near future.

Sincerely,

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*Wadsworth Athenaeum*  
*and*  
*Morgan Memorial*

*The Trustees of the*  
*Wadsworth Athenaeum*  
*beg to acknowledge with much appreciation*  
*the receipt of*

Collection of American Folk Art,

as per attached list

*as a gift from*

*Hartford, Conn.*

December 15, 1960

Arthur L. Shepperson Jr.  
*President*

C. Cunningham  
*Director*

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3-8515  
file

December 11, 1960

Mr. Richard B. Rose  
Construction Department  
Franklin & Walsh, Inc.  
539-541 West 125th Street  
New York 27, N.Y.

Dear Mr. Rose:

Mr. Schwartzkopf advised me that he communicated with you regarding a change in my plans for an evening. I decided that the short arrangement would be far more satisfactory for my purpose and would naturally reduce the price considerably.

To date, we have not received from you an estimate and as so much time has elapsed, I hope that you will be good enough to attend to it very shortly.

Thank you for your cooperation.

Very truly yours,

EGH:sim

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December 15, 1960

Mr. Cameron C. Shafer II  
500 West Canfield  
Detroit 1, Michigan

Dear Mr. Shafer:

As you can well imagine we receive a tremendous number of requests for assorted data from scholars, writers, students, etc., and find it impossible to devote the time to furnish the requested information in a gallery where the activities permit no spare time.

I plan to give a talk in Detroit early in February and if you like, can arrange to have an invitation sent to you at that time. Naturally I shall cover some of the points listed in your letter and will be available for other questions informally.

I hope that you can wait until then.

Very truly yours,

ROM:scw

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



99 Hammond Street  
Cambridge, Massachusetts  
5 December 1960

Dear Mrs. Halpert,

I was delighted to receive your kind letter last Friday and now find myself overjoyed at the prospect of owning my own Marin.

I have taken the liberty of proposing a new set of terms which will simplify matters considerably in the short term for me. I first want to say that y yours were exceedingly generous and if it were not for a catastrophe that hit this weekend, I would easily be able to exceed them. All of our Christmas presents as well as a majority of our winter clothes and things that we had brought back from the Orient were stolen from the packing crate, and I will have to put something aside for the immediate replacements. Insurance will be forthcoming but too little and too late.

Thus I have enclosed a check for five hundred dollars as evidence of my good faith. On January 5th or before, I will send you another \$1250.00 to make up the first half. Thereafter, you can expect checks of \$600.00 until the total is reached in a year and a half. I do want to add parenthetically that this has been the first time that I have not bought outright and that if I can, I will want to complete this transaction sooner. For the record here, I will ask no further exception from the plan that you have proposed except as it has been modified here.

Naturally with this minimum deposit, you would retain possession of the painting until the receipt of the second payment in January, 1961.

At the moment I have no insurance on any of my possessions but after this weekend I will hasten to cover them. When you are to forward the painting,



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# WALKER ART CENTER

1710 Lyndale Avenue South Minneapolis 3, Minnesota Telephone: FEderal 6-0301 H. H. Arnason, Director

13 December 1960

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Edith:

Through Harvey and other sources, I understand you have received the Precisionist catalogues. Judging by attendance and press coverage, the exhibition is one of the most successful projects undertaken by the Center and I am, of course, delighted to have been so involved in it.

Your assistance and patience throughout the organization of the show has been much appreciated. I trust the exhibition and catalogue meet with your approval.

Best wishes for the New Year.

Sincerely,



Martin Friedman  
Curator

MF:da



WAYNE A. GEIB, M. D.  
PATHOLOGIST  
BOX 1389  
RAPID CITY, SOUTH DAKOTA

December 11, 1960.

The Downtown Gallery  
32 E. 51 Street  
New York, N. Y.

Gentlemen:

I would appreciate a listing of paintings  
you have available, including size, & price

of the following artists:

Charles Demuth

Charles Sheller

Georgia O'Keeffe

Yasuo Kuniyoshi

Respectfully,

Wayne A. Geib, M.D.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

STATE OF INDIANA  
BALL STATE TEACHERS COLLEGE  
MUNCIE

Department of Art

DECEMBER 7, 1960

EDITH GREGOR HALPERT, DIRECTOR  
DOWNTOWN GALLERY  
32 E. 51ST STREET  
NEW YORK, NEW YORK

DEAR MISS HALPERT:

WE ARE NOW PREPARING FOR THE 7TH ANNUAL DRAWING AND SMALL SCULPTURE SHOW. THIS EXHIBIT HAS GROWN APPRECIABLY IN THE LAST FEW YEARS TO INCLUDE ENTRIES FROM ARTISTS ACROSS THE NATION AND FROM OUTSIDE THE UNITED STATES.

IT IS OUR PRACTICE TO INVITE A NUMBER OF OUTSTANDING ARTISTS TO EXHIBIT TWO PIECES OF WORK - SCULPTURES OR DRAWINGS. THESE WORKS ARE NOT SUBJECT TO THE ACTION OF THE JUDGE AND ENTRANCE FEES ARE WAIVED. HOWEVER, THE WORKS OF THE INVITED ARTISTS ARE INCLUDED BY THE JUDGE - THIS YEAR HE IS MR. SHERMAN E. LEE, DIRECTOR OF THE CLEVELAND MUSEUM OF ART - IN HIS CONSIDERATIONS FOR CASH AND PURCHASE AWARDS. AT PRESENT WE HAVE OVER \$1800 WHICH WILL BE DISTRIBUTED. TWO OF LAST YEARS GALLERY PURCHASE AWARDS WENT TO INVITED ARTISTS BALCOMB GREEN AND EDWARD BETTS.

AMONG THOSE ARTISTS WHOM WE WISH TO INVITE FOR THIS YEARS SHOW ARE BEN SHANN, ABRAHAM RATTNER, AND MAX WEBER WHOM YOU REPRESENT. SHOULD YOU FIND THAT YOU WILL BE ABLE TO LOAN US THEIR WORKS FOR THIS EXHIBIT, WE WILL MAKE ARRANGEMENTS WITH BUDWORTH AND SONS FOR PICK-UP, PACKING, AND SHIPPING, AND ALSO INSURANCE COVERAGE IN TRANSIT AND DURING THE TIME OF EXHIBITION. THE GALLERY PROMOTES SALES AND NO COMMISSIONS ARE DEDUCTED. MONEY FROM SALES OR PRIZES WILL BE SENT TO YOU AS THE ARTISTS' AGENT.

IN ORDER THAT WE MAY COMPLETE THE NECESSARY ARRANGEMENTS, AN ACKNOWLEDGEMENT AT YOUR EARLIEST CONVENIENCE WILL BE APPRECIATED. WE ARE ENCLOSEING COPIES OF OUR PROSPECTUS AND ENTRY BLANKS. WILL YOU KINDLY FILL OUT ACCORDING TO DIRECTIONS THE ENTRY BLANK FOR THE ARTISTS WHOSE WORK YOU ARE LOANING US.

THANK YOU FOR YOUR PROMPT ATTENTION.

YOURS TRULY,

  
WILLIAM E. STORY  
GALLERY SUPERVISOR

ENCLOSURE  
WES/DKY

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# CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

# WESTERN UNION TELEGRAM


W. P. MARSHALL, PRESIDENT

SF-1201 (4-60)

# SYMBOLS

DL = Day Letter

NL = Night Letter

 International Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination.

NF845 MA556

1960 DEC 13 PM 6 59

M DMA541 NL PD DES MOINES IOWA 13

MRS NATHALY C BAUM

DOWNTOWN GALLERY 32 EAST 51 NYK

OUR RECORDS INDICATE DOI RETURNED WITH OTHER PAINTINGS BOTTOM  
OF BOX COVERED WITH CARDBOARD AND BRACED MAKING SPACE FOR OTHERS  
ON TOP PLEASE CHECK BOX

EVA GATLING DES MOINES ART CENTER.

*OK mmt*

*Found 14/Dec/60  
A.B. Reply 14/12/60*

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# CLASS OF SERVICE

1. Is a fast message unless its deferred character is indicated by the proper symbol.

# WESTERN UNION TELEGRAM

W. P. MARSHALL, President

# SYMBOLS

DL=Day Letter

NL=Night Letter

LT=International Letter Telegram

SF-1201

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time shown on EST, CST, DAK, MT, and PT is STANDARD TIME at point of destination.

KLA 078 SYD 164

SY NCA052 AR PD NEW ROCHELLE NY 10 1228P EST

MRS. EDITH G. HAUPERT

32 EAST 51 ST NYK

WHAT ARE YOU WAITING FOR NOW TO SETTLE ACCOUNT WILL COME IN  
NEXT WEEK IF YOU HAVING DIFFICULTY NO LETTERS FROM EMPLOYEES  
PLEASE FIMILAR WITH THIS METHOD

LAWRENCE ALLEN



ESTABLISHED 1890

MIRRORS  
GLAZING  
GLASS  
PICTURE FRAMING  
WINDOW SHADES  
BAMBOO DRAPERIES  
SHOWER CURTAINS

# Franklin & Walsh, Inc.

539-541 West 125th Street

New York City 27

MOnument 2-2636

VENETIAN BLINDS  
NEW & RECONDITIONED  
AWNINGS  
CANOPIES  
CANVAS GOODS  
TRAVERSE TRACKS  
CURTAIN RODS

Dec. 14, 1960

The Downtown Gallery  
32 E. 51st Street  
New York 22, N. Y.

Att: E. G. Halpert

Gentlemen:

We are pleased to submit our estimate to fabricate and install  
(1) Awning similar in design to the awning at No. 45 E. 51st St.

This awning will be approximately 10'6" wide, have a drop of  
3'0" and a projection of 5'6".

The cost of this awning using a fabric similar to the above  
mentioned awning and lettered showing your name on three sides  
would be One Hundred and Seventy-Five (\$175.00) Dollars, plus  
3% N.Y.C. Sales Tax.

All of the above work finished and installed in a first class and  
workmanlike manner.

We thank you for your inquiry, and await your further instructions.

Very truly yours,

FRANKLIN & WALSH, INC.

*Richard B. Rose*

RICHARD B. ROSE  
Construction Dept.

RBR:gt


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established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

Edith G. Halpert  
December 9, 1960  
Page 2

Foundation for a small grant to explore the idea I gathered that Mr. Lowry thought it impractical, although he didn't say so. He merely said he would like to discuss this the next time I am in New York. The darn trouble is I'm so busy I can scarcely get my teaching done at the University! Anyway, this idea is still one I should like to see pursued a bit farther. What do you think of my proposing it to Dowling? The National Culture Center in Washington is great stuff, but dammit, we need one of these centers in every major city and if they are to have one in Washington, then why can't the government finance the thing rather than raising 75 million dollars across the country?

Excuse such a long letter. Dorothy would join in affectionate regards and all the good wishes of the season. We will be in New York for three weeks in March for my exhibition and oddly enough, had already planned to take an apartment at the Carlyle.

Sincerely yours,

  
John Rood, President

JR:mv

Encl.

Of course I've talked this over with Harvey who also agrees it has great possibilities — but what does one do with a hot idea and no funds? !!

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FELIX LANDAU GALLERY

702 N. La Cienega

Los Angeles 46, California

Olympia 2-1444

December 7, 1960

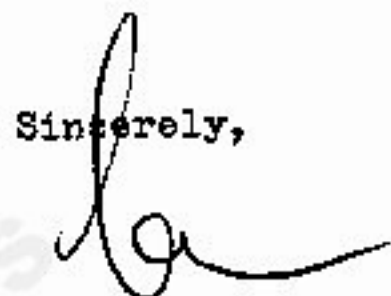
Dear Edith:

Just a short note to ask if you could let me know right away the market value of the Jack Levine. The person who is selling it is pressing me to tell her at what price I intend to put it on the market. Also, do you feel that there is a possibility for the Max Weber, of which I sent you a color slide?

Please let me hear from you.

Warmest regards.

Sincerely,



Felix Landau

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, N. Y.

FL:gn

Cable / GALLAND

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December 11, 1960

Dr. David Elterman  
15301 Kingwood Lane  
Sherman Oaks, California

Dear Dr. Elterman:

Our accountant has referred your correspondence to me.

First I want to advise you that we have corrected our records to correspond with yours and I am now enclosing a statement. Also I feel that we owe you an apology and an explanation. An ex-employee had been manipulating our books for a period of four years, and did so brilliantly enough to cause no suspicion whatsoever. All statements relating to accounts manipulated were destroyed, thus obviating any complaints from clients. Last summer he confessed, and we are still working on our books and are crediting clients whose records were shown incorrectly. I hope you will understand, and I hope that you will come in to see us soon.

Sincerely yours,

ECH:aim



FRANK KACMARCIK

25 East Fifth Street, Saint Paul 1, Minnesota

5 December 1960

Edith Halpert  
The Downtown Gallery  
New York 22 New York  
My dear Miss Halpert -

Your letter just arrived and I was very interested in your comments concerning Milton Kramer. As you may show Ben Shahn the letter and I would a little better later give you a copy of the minutes of H. K.'s meeting with the art committee. However for the present I would prefer that you and Ben Shahn do not take any action based on this incident because it may hinder our progress in getting a commission for Shahn. Once I get a final decision it would do no harm. The art committee has edited the minutes so the monks at large only found out that Kramer was not enthralled.

This week I am writing to Elsie Spaulding with the hope that her foundation will pay for a sketch by Ben Shahn for the great screen and thus get the monks to accept that action. From there we can move a step at a time.

Sincerely,

Frank Kacmarcik

STANFORD UNIVERSITY  
STANFORD, CALIFORNIA

ART GALLERY AND MUSEUM

December 9, 1960

The Downtown Gallery  
32 East 51st Street  
New York, New York

Gentlemen:

"The Mushroom's Home" by Tseng Yu-Ho (Mrs. Gustav Ecke) was picked up by Bekins on December 7 to be packed and shipped to you by Railway Express, prepaid. We trust that it arrives safely in a few days.

We would appreciate your signing and returning the enclosed card upon receipt of the painting or notify us of any damage, should this occur.

Sincerely yours,

*John D. LaPlante*

John D. LaPlante  
Associate Director

JDP:hc

enc

P.S. The painting was shipped at Mrs. Ecke's request.

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December 11, 1960

Mr. J. W. Alsdorf  
220 Chestnut Street  
Winnetka, Illinois

Dear Jim:

The reason I did not answer more promptly is that I have been trying to locate the plates of the O'Keeffe painting. These were sent to Art News after our printer attended to the catalog cover; with the constant change in personnel, no one seems to succeed in locating the plates here or elsewhere.

On Monday, I plan to do "the cellar" in person with the hope of tripping over the four separate or collective plates. You will hear from me shortly.

Don't you and Marilyn come to New York any more? I should love to see you.

Best regards.

Sincerely yours,

SCM:aim



Institute of Contemporary Art

Soldiers Field Rd., Boston 34, Mass.

December 7, 1960

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

In the absence of Miss Anne Jenks from our office, I am taking the liberty of answering your letter of December 3 regarding your two Shahn loans to our "100 Works" exhibition.

I believe they were delivered by Boston Truck to the Downtown Gallery on October 26th per my letter to you of October 24. We have a signed receipt from your Gallery - the signature appears to be "John Maim, Jr.".

In any case, the two works should be at the Gallery.

Sincerely,

Winifred Macnish  
Exhibitions Secretary

WM

at the Metropolitan Boston Arts Center

ALgonquin 4-0614

ing to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



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would you cover it for the duration of the transit and submit me a bill for all costs here. I might also say that I would be most appreciative if you are planning to raise all Marin prices in the next months as I understand you are, to submit a new appraisal value for the benefit of my insurance agent.

Before closing, I wish to say how appreciative I am for your generosity and how pleased I am to be able to make this purchase.

Most Sincerely,

*L. P. Cabot*

Lewis P. Cabot  
99 Hammond Street  
Cambridge

December 15, 1960

Mr. Robert Shostack  
B'nai B'rith Committee on Jewish Americans  
1646 Rhode Island Avenue, N.W.  
Washington 6, D. C.

Dear Mr. Shostack:

Shortly after I received your letter, Mr. Hiram Brown telephoned and I repeated my promise to send you a list of Max Weber's work which you can request for the exhibition you are planning. I tried to select a number distributed geographically convenient to you, suggesting more than you will require. In addition I shall be happy to send you a small group of woodcuts which are available.

Very truly yours,

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Tucson, Arizona  
December 15, 1960

The Downtown Gallery  
New York City, N.Y.  
Gentlemen:

Would you please send me what information you may have concerning watercolors by Georgia O'Keefe? I have tried to find some colored reproductions here at the University of Arizona Library, but without any luck. Do you have a list of those available, with prices? I would certainly appreciate any data at all regarding such availability, as well as any possible chance of obtaining a portfolio, illustrated book, etc.

Thank you for your attention.

Sincerely,

Mrs. Thomas L. Hall  
Rt. 5, Box 256  
Tucson, Arizona

December 11, 1960

John Hay Whitney Foundation  
111 West 50th Street  
New York 20, N.Y.

Gentlemen:

I have had occasion to study the work of Raymond G. Han both during my short stay in Honolulu last December, and later in New York. As a matter of fact, I included his work in our exhibition entitled "Seven Artists in Hawaii" (January 26 - February 20, 1960).

Han's project is a worthy one, and I feel that with some freedom for experimentation and continuity in work, he will develop his potentialities which are considerable.

I hope that he will be awarded an Opportunity Fellowship.

Sincerely yours,

BGH:aim

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December 11, 1960

Dr. James E. Lofstrom  
265 Williams  
Grosse Pointe 36, Michigan

Dear Dr. Lofstrom:

Do you remember me - and the Rattner painting?

After two weeks, I got word from the framer to the effect that he could not get the strip which I had ordered. Consequently, I was obliged to reorder the frame as of yesterday, and am writing to explain the delay. This character promised prompt delivery, and I expect to make the shipment by the end of the week. Meanwhile, the painting has been superficially cleaned of the dust and grime - courtesy of Uris Brothers - and so, you will get a nice clean painting in a nice clean frame very shortly.

My very best regards.

Yours sincerely,

EGP:aim

388

December 12, 1960

Whale Oil Co.  
1 Whale Square  
Brooklyn, N. Y.

Att: Mr. Bocco

Re: 32 East 51 Street

Dear Mr. Bocco:

Confirming my telephone conversation with a young lady in your Service Department, I was unable to get through to you, the oil burner in the above premises went off again last Saturday. After much difficulty you finally replaced the motor on Sunday evening leaving the house unheated in the meantime with the outside temperature at about 20°. Your man also reported that the boiler and chimney needed cleaning.

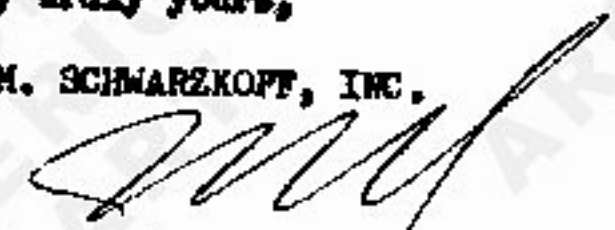
This boiler was cleaned at the beginning of the heating season by you and the burner was supposed to have been put in first class operating condition. Since then there has scarcely been a week without a service call and on two weekends in a row they were without heat.

It is essential that some supervision of your Service Department carefully check this installation and make sure that it is in proper operating condition and that we can be assured of uninterrupted service.

I should also like a report and explanation of the difficulties we have been encountering.

Very truly yours,

I. M. SCHWARZKOPF, INC.

  
Irving M. Schwarzkopf

IMS:sbs

cc: E. Halpert

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December 15, 1960

Mr. Lloyd Goodrich  
Whitney Museum of American Art  
24 West 54th Street  
New York 19, New York

Dear Mr. Goodrich:

Please accept my belated thanks for your generous loan of the Abraham Rattner painting entitled, "Song of Esther".

As I advised you during your visit, this was by far the most popular painting in the exhibition and naturally contributed so very strongly to the success of the exhibition.

Gratefully yours,

HARRY SALPETER GALLERY, INC. • 42 E. 57 ST., N. Y. • MU 8-5659

Dec. 5, 1960

On sale of Yasuo Kuniyoshi pencil drawing  
entitled Nevada, priced at \$450.00

Less 25% .....	\$112.50
	-----
	\$337.50

Check enclosed

*For sale*



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# WALKER ART CENTER

710 Lyndale Avenue South Minneapolis 3, Minnesota Telephone: Federal 6-0301 H. H. Arnason, Director

5 December 1960

Mrs. Edith G. Halpert  
Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Mrs. Halpert:

Thank you for your letter of December 3, of which I have sent a copy to Mr. Arnason, who is in New York at the moment. Martin has asked me to tell you that he will send the O'Keeffe directly to you a little before the rest of the pictures leave here for the Whitney.

Sincerely,

*Nancy Miller*

Mrs. Robert H. Miller  
Administrative Secretary

nm

THE AMERICAN FEDERATION OF ARTS



1083 Fifth Avenue, New York 20 - SA 2-2452

December 6, 1960

Miss Irene Greeber  
The Downtown Gallery  
32 East 51 Street  
New York 22, N. Y.

Dear Miss Greeber:

Mr. Prior has given me your letter of  
November 30 for reply. Miss Marilyn  
Karnes's address is 44 East 75 Street.  
I do hope this information will help  
you get in touch with her.

Very sincerely,

Margaret Cogswell  
Associate, Foreign  
Exhibitions

MC/em



COPY

THE INSTITUTE OF CONTEMPORARY ART  
SOLDIERS FIELD ROAD BOSTON 34, MASS.

December 8, 1960

Mrs. Edith Gregor Halpert  
Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert: *Edith*

I regret to inform you that, due to unforeseen delays in building construction, the Time Inc. Reception Gallery will not be completed as anticipated by January 5, 1961.

We consequently are obliged to reschedule the Famous Likeness exhibition which now will open March 2 at the Milwaukee Art Center, and will then proceed to Columbus, Ohio in late April and May. It will open in New York at Time Inc. on June 5 before the final Boston showing in July, where the exhibition will close August 15. You will note that the closing date is no later than originally planned, and that except for a change in sequence, the original arrangements have been kept intact.

The Hahn Brothers pick-up in New City is now planned for January 19th and 20th. Would you kindly indicate your preference of date on the enclosed card and return it to us?

Let me assure you that the delay was unexpected and that had we known of it earlier, we would have seen to it that you be spared any inconvenience resulting from needless motions.

Very sincerely yours,

Thomas M. Messer  
Director

TMM:eh

Enclosure

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*Card mailed  
12/22/60  
TMM*

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December 11, 1960

Mr. Bruce St. John  
Director  
The Wilmington Society  
of The Fine Arts  
2301 Kentmere Parkway  
Wilmington 6, Delaware

Dear Bruce:

It would take several pages to enumerate my woes, so I shall merely say I have had troubles! This is in explanation of my silence.

The Lowenthals have just returned from a trip abroad, and I put in a plea for Evening Storm by Hartley.

I think that you are fortunate to obtain the Whitney Museum Forms Abstracted; it is a beauty. It is too bad about the Demuth and O'Keeffe. Now that I am almost back to normal (?) how about sending me your latest list and, since I have a pretty good record of the pictures promised to the Walker Art Center, Des Moines Art Institute, etc., I am in a better position to make suggestions for substitutions.

Come and see me sometime.

As ever,

EGH:ain





Boston University

CHARLES RIVER CAMPUS • 857 COMMONWEALTH AVENUE • BOSTON 15, MASSACHUSETTS

SCHOOL OF FINE AND APPLIED ARTS

December 15, 1960

Dear Edith:

Sybil mentioned that you wished information about the Collectors' Show catalogue, which is enclosed.

We did 1250 catalogues, 64pp., 33 plates for \$1487.98.

I enjoyed seeing you in New York. I'm getting together the material I promised you, and before long I hope to have this. (My secretary is being married and is leaving to day for good.)

Sincerely, .

David Aronson

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Prior to publishing information regarding sales transactions, merchants are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

December 10, 1960

Mrs. Rudd Hawley Truax  
12 Clark Street  
Brooklyn 1, New York

Dear Mrs. Truax:

Mr. Buechner was good enough to communicate with me regarding his conversation with you.

I hope you will forgive me for withdrawing but I am sure that you will understand the circumstances which made this necessary. I am glad that Mr. Buechner was able to find a substitute so promptly - and hope that you will call on me on some future occasion.

Sincerely,